

IAA Curriculum

Content Area	Digital Arts	Grade	9-12
Course Name	Digital Arts Major Level I		

Unit	Unit 1: Introduction to Design Thinking
Concepts	<p>Students will be introduced to the design thinking process which has been defined through five steps:</p> <ul style="list-style-type: none"> • Define the Problem • Learn • Generate Ideas • Design Development • Implementation
Big Ideas	<p>What are the five steps in the design process and how are they used? How does the design process help designers solve visual communication problems? What constitutes effective graphic design?</p>
Essential Understandings	<p>Graphic design is typically a visual problem solving field concerned with communication of specific messages to specific audiences. Designers tackle projects from a communication standpoint focusing on a defined problem, not on their own personal preferences. Many professionals use the design process because it works. What is unique is the goal to attach visual messages which have greater power to inform, educate, or persuade a person or audience into action. Designers implement their artistic abilities to communicate. Though art and design have identical fundamental guiding principles, graphic design is typically done for someone else, as art is often created for more introspective reasons. That isn't to say that design is not artistic or introspective, nor that designers devalue personal style or artistic expression, but rather, by understanding design, students comprehend the potential design holds and the potential found in the design process. This lesson is meant to give students a better understanding of the process designers implement in order to find solutions to the visual problems they take on.</p> <p>The first step helps designers better understand the root of the problem, while the second step drives understanding and empathy through research. When the problem has been defined and there is good understanding of what surrounds it, then concept development can commence in the idea generation stage. Once a strong concept has been developed, then sketching commences. All these steps are essential in developing successful design and will be addressed fully in the following unit sections. By the end of this unit, students should not only be able to identify each step in the design process, but be able to understand the importance of each step and implement them. They should continue to utilize the design process in subsequent units, reinforcing the concepts driving the design process.</p>

Competencies	<ul style="list-style-type: none"> ● Analyze and understand the strong connections between art and design ● Realize the design process is just that—a process ● Start to understand the differences between effective and ineffective design. ● Identify each step in the design process, and implement them ● Understand the importance of each step in the design process ● Continue to utilize the design process in subsequent units 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(1-2 days)	Identify each step in the design process, and implement them	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				Aesthetic Compelling Concept Design Process Method Visual Communication

	Understand the importance of each step in the design process					
	Continue to utilize the design process in subsequent units					
	Understand and discuss how the design process help designers solve visual communication problems					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary					

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Content Area	Digital Arts	Grade	9-12
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Unit	Unit 1.1: Introduction to Design Thinking: Define the Problem					
Concepts	Students will work through step one of the design process: Define the problem					
Big Ideas	Why are project objectives important? Why must designers scrutinize every project detail? How can a designer uncover the underlying or real design problem?					
Essential Understandings	In order to solve a problem designers need to understand it. Sometimes what is presented and described as the problem actually is not. Designers must learn to figure out (evaluate) for themselves (and their clients) what the root problem is and then proceed to solve it. Students need to understand the real problem in order to look for appropriate solutions. The tendency is to do what has been done in the past because that is easy to see and do. By learning how to search out and define the problem, students will be better prepared to come up with unique solutions.					
Competencies	<ul style="list-style-type: none"> Recognize that information given them is not always correct and useful Pinpoint the actual root(s) of a problem Explore, analyze, and formulate new creative solutions to the presented problems. 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(3-5 days)	Identify and discuss step one in the design process: Define the problem	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the				Band aid solution Perceptive Root problem Solution

		projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				
	Understand the importance of defining the problem					
	Will be able to search out and define the root problem					
	Analyze a presented problem, identify the real problem, and provide appropriate solutions					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary					

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Unit	Unit 1.2: Introduction to Design Thinking: Learn					
Concepts	Students will work through step two of the design process: Learn					
Big Ideas	Why are learning and research important to the design process? Knowledge is power. How does this hold true with design? How should the research process inform design?					
Essential Understandings	Learning is understanding, a deliberate systematic search for knowledge and advancement. Most people do this subconsciously in almost everything they do. It is no different in the graphic design process. Learning takes on many forms from simply Googling something, asking a friend's opinion, or watching peoples' behavior on a street corner. If something is learned, it can be used to better inform design decisions. Often, designers use the term research as a synonym for learning. One of the goals of this lesson is to dispel the misconceptions behind research and learning being dull. It can be a fun and interesting process when you understand how it is being used.					
Competencies	<ul style="list-style-type: none"> Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through the design process Identify and evaluate types of contextual information useful in solving a particular design problem Create a mood board exemplifying a hypothetical company's potential clientele. 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(3-5 days)	Identify and discuss step two in the design process: Learn	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the				Aphorism Clientele Culminate Hypothetical Market research Mood board Target audience

		teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				
	Understand the importance of research in the design industry					
	Utilize new methods of observation and research					
	Identify and evaluate types of contextual information useful in solving a particular design problem					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary					

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Unit	Unit 1.3: Introduction to Design Thinking: Generate Ideas					
Concepts	Students will work through step three of the design process: Generate Ideas					
Big Ideas	How does idea generation relate to art or design making? Why is it important to explore many ideas when solving a design problem? There are many methods for generating ideas. Which three idea generating methods work best? How should they be used?					
Essential Understandings	Coming up with uniquely original ideas may be the most difficult part of the design process. Ideas are dependent on and require the first two steps in the design process. Only after the problem has been truly defined and learning (research) has taken place should a student move on to this step in the design process. Ideas are what separate decent design/designers from exceptional design/designers. The goal is to use existing research outcomes (Learning—Step 2 in the design process) to form a concept or concepts that lead to possible solutions. These concepts are possible visual expressions or directions a project may go in. If preliminary steps in the design process are accomplished, students are more likely to find unique solutions. Generating ideas is an active exercise. It takes motivation and discipline to find original thought. As a rule of thumb, designers should never settle on the first idea. Consciously searching further and seeking richer results by incorporating methods to help trigger, evaluate, and connect what designers like to call "creative spark" is the goal of this lesson.					
Competencies	<ul style="list-style-type: none"> • Strategize idea generating methods in an effort to come up with more unique ideas • Identify and evaluate types of contextual information useful in generating lots of ideas • Create questions, lists, and a mind map in an effort to generate more specific ideas. 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(3-5 days)	Identify and discuss step three in the design process: Generate Ideas	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most				Brainstorm Cliche Concept

		<p>of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.</p>				<p>Creative spark Icon Idea dumping Mind map Montage Thumbnail sketch</p>
	Understand the importance of generating unique ideas in the design industry					
	Explore new methods of generating ideas					
	Create a mind map and an “idea montage”					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					

Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary



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Unit	Unit 1.4: Introduction to Design Thinking: Design Development					
Concepts	Students will work through step four of the design process: Design Development					
Big Ideas	How do personal biases and opinions influence design work? How can they be avoided? Why is the critique of a designer's work important? Why is it important to refine a design?					
Essential Understandings	<p>The fourth step in the design process is Design Development. The design development process consists of 4 phases: 1. Thumbnail sketches 2. Rough sketches 3. Tight rough sketches 4. Final composition (or "comps"), also referred to as comprehensives. In graphic design, this step means to develop and refine one's work. In the previous step, Generate Ideas, the goal was to ideate—come up with lots of ideas. These ideas should be based on learning and research. One way to generate and visualize ideas is to create thumbnail sketches. These sketches are not the end of the design process, but they are a step closer to solving the design problem. Once ideas are visualized, design decisions must be made in order to bring the design closer to its final state. Once a designer has many thumbnail sketches to choose from, they can now start making design decisions. This is where all the previous steps in the design process again come into play. A designer must make choices based on their findings, not personal opinions, likes/dislikes, or biases. Design development is rooted in analysis and assessment. This is how design improves and how design can become more effective. Critique is also a large part of designer/client relationships. Design development requires constant refinement. Refinement comes through exploration and talking about the work with others.</p>					
Competencies	<ul style="list-style-type: none"> • Evaluate the effectiveness of their design to influence ideas, feelings, and behavior • Identify and evaluate types of contextual information useful through the design process • Engage in constructive critique in order to meet appropriate project goals and vision • Create three useful logos for hypothetical company 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(10-15 days)	Identify and discuss step four in the design process: Design Development	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and				Analyze Bias Content Critique Final Composition

		individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				Logo Refine Rough sketches Tight rough sketches
	Create thumbnails, rough sketches, tight rough sketches, and final comps					
	Use the previous 3 steps of the design process as they work through refinements					
	Engage in constructive critiques					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					

Strategies for ELL and IEP Support

One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary



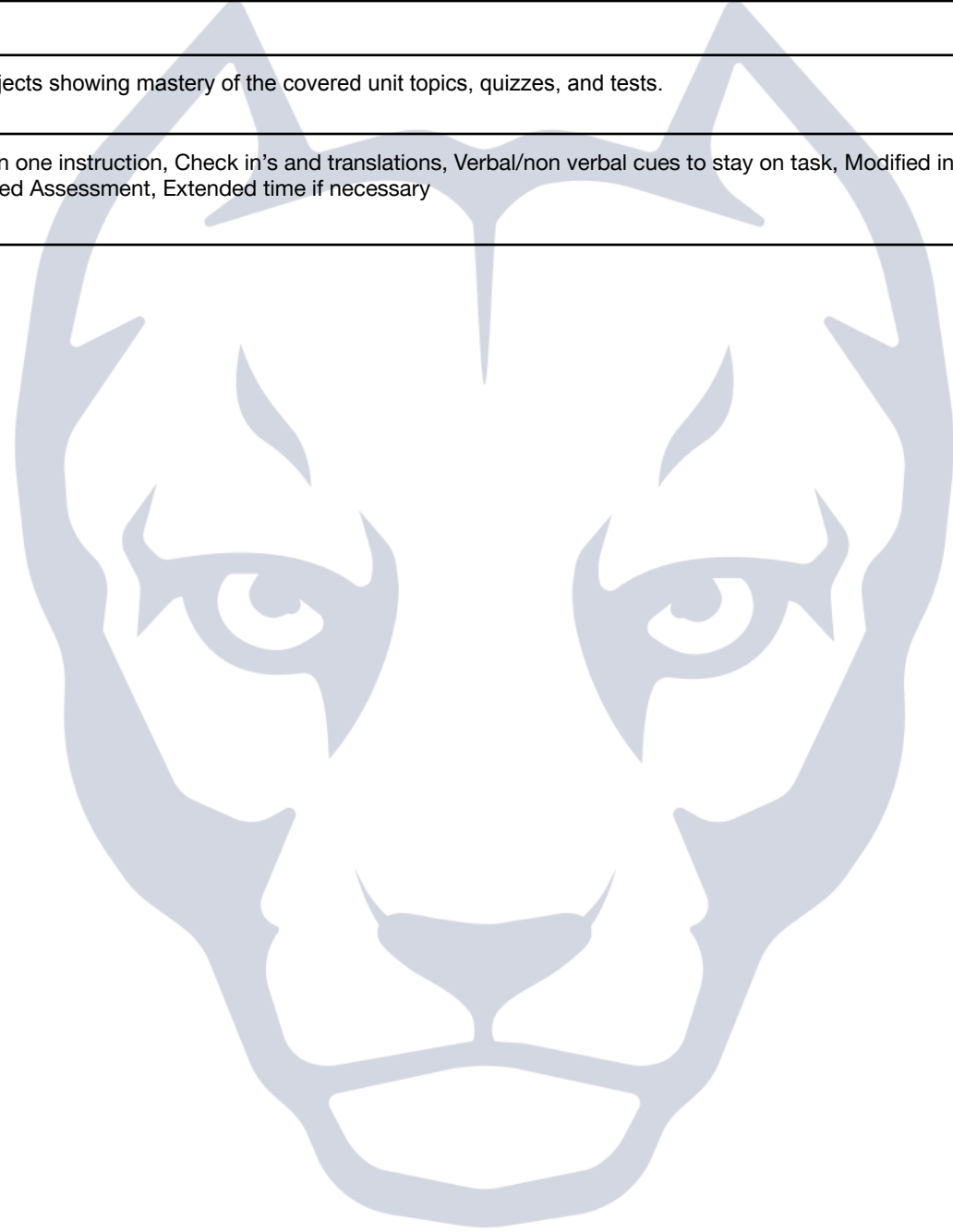
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Content Area	Digital Arts	Grade	9-12
Course Name	Digital Arts Major Level I		

Unit	Unit 1.5: Introduction to Design Thinking: Implementation					
Concepts	Students will work through step five of the design process: Implementation					
Big Ideas	What are the five steps in the design process and how are they used to reach more successful solutions? A designer can make things pretty or they can solve problems. How can using the design process differentiate someone between a decorator and problem solver? How can the design process inform your own creative process? How can the design process benefit your design work? Your life? The design process can be applied to other areas of your life. Where and how can you implement the design process? Why does having a process help designers better resolve design problems?					
Essential Understandings	Students have been exploring the design process in the previous lessons. Through this process they considered how to better understand the real design problems they were presented with, they investigated methods to learning—research, they examined ways to generate more thoughtful ideas, and refine those ideas into a completed design. The last step in the design process is Implementation, applying that completed design. A design can be a finished product in and of itself, but most often becomes a piece of a larger puzzle. A company identity becomes part of a larger brand. A business card is part of a business collateral system (business card, letterhead, envelope, stationery, etc.). A magazine ad may be part of a larger advertising campaign, and so forth. One could say this is more design development (which technically applies) but instead is defined as implementation—putting the design into effect. This means applying more of the process students have just learned. It's important to note that designers regularly become part of something larger and that they often work as members of a team (marketing, advertising, or branding teams). Implementing design requires all the steps in the design process, again. The work the designer has already completed is a great place to start and will provide the springboard needed to work from. Students will need to reexamine the work they've already done and expand upon it. The complete design process is cyclical in nature. The beginning of the process is typically defined but the end is not. It may require the designer to revisit the problem, learn more about the consumer, develop more ideas, and develop the design some more. The end is attained when the design problem has been solved and the project handed over to the client—in other words, implemented.					
Competencies	<ul style="list-style-type: none"> • Demonstrate the design process through experimentation, practice, and persistence • Focus their design in response to contemporary issues • Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through the design process • Create and implement a created brand to their hypothetical company 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
	Identify and discuss step five in the	Various teaching methods will be used				

(5-10 days)	design process: Implementation	during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				
	Reexamine and expand upon previous steps in the design process					
	Demonstrate and implement the entire design process					
	Create and implement a brand board					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					

Assessments	
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary



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Unit	Unit 2 Gestalt Theories
Concepts	Gestalt theory says humans group things (sounds, visual stimuli, feelings) together into a whole unit. For designers and artists this means that while a composition has individual parts that can be studied and analyzed as distinct components, the whole of a composition is different and frequently more important than the individual parts. It is especially important for designers to remember that visual elements in any visual communication work together and should reinforce one another as a means of communicating the whole idea or message.
Big Ideas	How does Gestalt theory help students organize the use of shape, pattern, direction, proportion, and rhythm seen in art and design? How do designers and artists use Gestalt principles in their work? How does Gestalt help designers and artists to communicate complex ideas quickly?
Essential Understandings	<p>With roots in the 1890s, Gestalt theory as a branch of psychology originated in Germany in the 1920s. While psychologists now debate its utility in understanding (as opposed to describing) how our minds work; it has great appeal for artists and designers because it provides a concise description of how the audience perceives a work, which can help with the effective production of a work. Gestalt Psychology sets forth a number of theories of perception that can be applied to the visual arts. Foremost amongst these is the idea that we all have a basic desire for harmony and unity. Things perceived by the eye/brain are first seen as wholes, rather than as parts. The brain will attempt to organize visual information into a unified whole. Since the eye can absorb only a limited number of unrelated units, the designer needs to be certain that the visual parts presented can be easily organized into a unified whole. Otherwise, the viewer, whose mind is looking for some sort of underlying pattern or unity, is likely to ignore the visual information. The whole is greater than the sum of its parts.</p> <p>The six Gestalt theories that we will study include:</p> <p>Closure: the mind supplies the missing pieces in a composition if there are enough of the significant features visible. Simple shapes require few clues while more complex ones may seem incomplete and forces the viewer to work harder to fill in the gap.</p> <p>Continuation: humans will find lines or contours and continue them beyond their ending points if the elements of the pattern establish an implied direction. In photography, a winding road that extends beyond the image is one example.</p> <p>Figure-ground: a fundamental concept in design, it refers to the contrast between black and white, foreground and background, dark and light and equilibrium. Adjusting the equilibrium can throw the figure-ground relationship off balance so the viewer is uncertain what they are viewing.</p> <p>Proximity: objects that are close to one another appear to form groups. Even if they are different sizes or shapes or even radically different in color, they will</p>

	<p>appear as a group if they are placed close together. (See Figure 3 for examples of all of the Gestalt principles in use.) Similarity: humans group objects together that look similar. In design, this can be applied to typefaces, colors, text, and headline styles.</p> <p>Symmetry: the quality of being made up of exactly similar parts facing each other or around an axis. Symmetrical designs are balanced and easily understood by a viewer, but can be visually uninteresting. While asymmetrical designs can be awkward, they can also draw attention to themselves.</p>					
Competencies	<ul style="list-style-type: none"> ● Demonstrate an awareness of the formal role of Gestalt theory in the making of art and design ● Make images—drawings and cut paper compositions—demonstrating the different elements of Gestalt theory ● Make images—drawings and cut paper compositions— utilizing Gestalt theory and visual principles to visually express complex linguistic concepts/ideas ● Critically analyze the use of Gestalt theory and visual principles in use in design they encounter in their daily lives ● Make drawings identifying the use of Gestalt theory and visual principles in found designs ● Use their images and critical analysis of found designs to create through drawing new Gestalt compositions that reflect their understanding of the application of Gestalt theory and visual principles 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(25-35 days)	Demonstrate and discuss an awareness of the formal role of Gestalt Theory in the making of art and design	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after				Closure Continuation Figure/Ground Similarity Proximity Symmetry

		demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				
	List, identify, and implement the 6 theories we will be covering					
	Analyze the use of Gestalt Theories in other art and also in real life					
	Create drawings and designs using all 6 Gestalt Theories					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary					

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Unit	Unit 3 Design Components: Photography and Adobe Photoshop
Concepts	This unit will cover an introduction to digital photography and the basics of Adobe Photoshop CC which include digital photo retouching, working with standard tools and advanced features, navigating in the workspace by using standard and custom setups, working with layers and masks, understanding proper color output, and preparing images for professional print or web design output.
Big Ideas	How do the principles of design relate to photography? How do designers interact with professional photographers? How does image manipulation help or possibly harm a design and it's intention? When should you take your own photos vs. hiring a photographer or purchasing stock photos?
Essential Understandings	Students will learn the basic tools they need to shoot photography as a graphic designer, will learn how graphic designer's work with professional photographers and will learn how to source online stock photography. They will also be introduced to a more in depth understanding of Adobe Photoshop.
Competencies	<ul style="list-style-type: none">• An understanding of the basic tools for photography• The ability to create an impacting photographic compositions• Using a digital camera• Scanning images• Understanding the Photoshop interface• Importing and working with various file formats• Working with layers• Retouching photos by using selection tools• Adjusting brightness and contrast• Adjusting levels and colors• Cropping, resizing, and straightening images• Combining multiple images• Transforming images• Outputting for web• Outputting for print

Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(20-25 days)	Understand a basic knowledge of digital photography	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				Pixel Raster Rasterize Resolution Pixels Per Inch Dots Per Inch Channels Mask Layer Blending Greyscale RGB Color CMYK Color PS Format JPG Format PNG Format GIF Format RAW Format Layers History
	Discuss and portray design principles in photo compositions					
	Understand the collaborative relationship between designer and photographer					

	Evaluate photographic digital input techniques for maximum effect Manage resolution issues					
	Assess the issues of sizing images in various forms					
	Use Photoshop to make selections in images, remove blemishes, change the color of photos, clone/copy and reuse parts of the images convert images to black and white, and crop images nondestructively					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					
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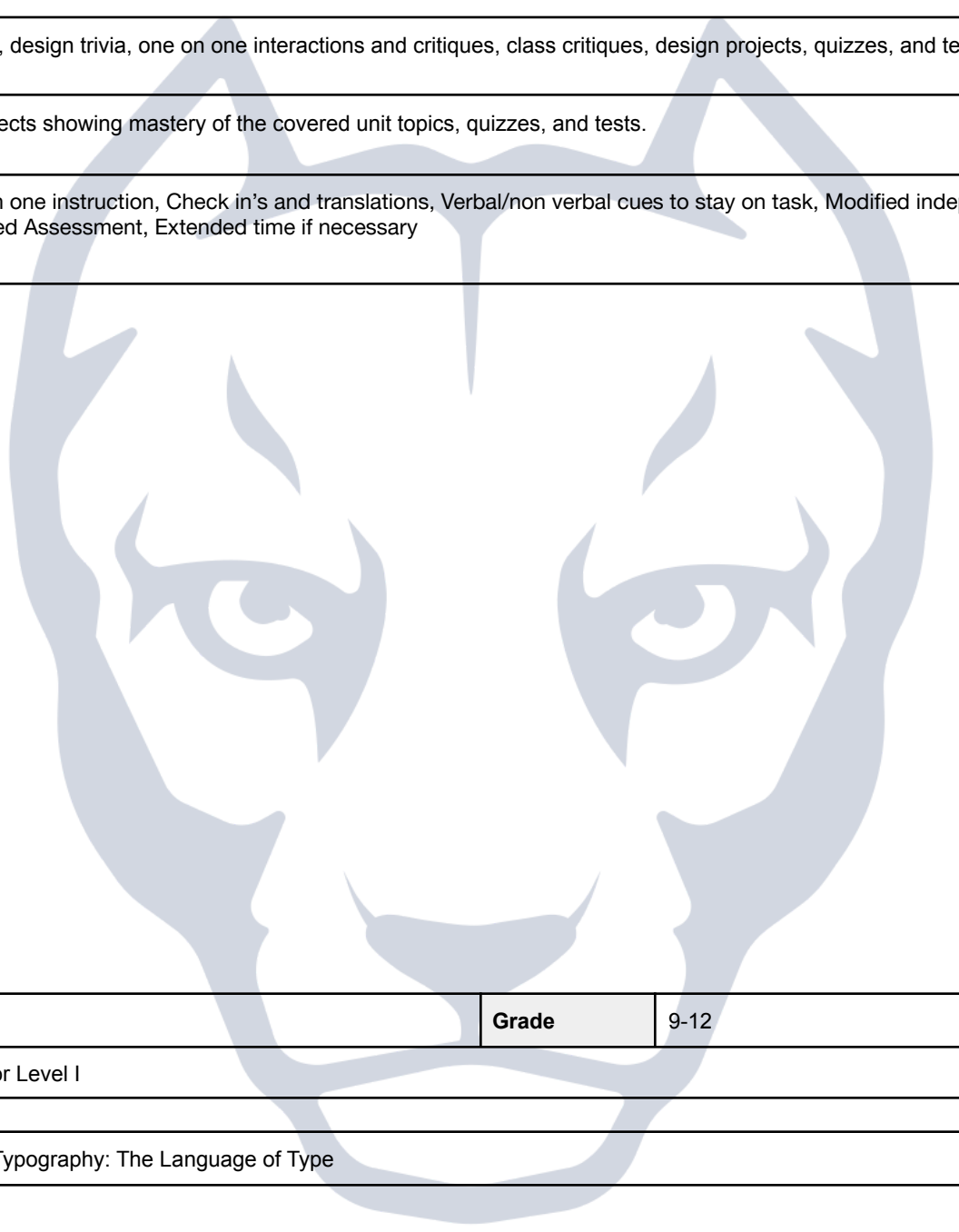
Unit	Unit 4 Design Components: Illustration and Adobe Illustrator
Concepts	Unit 4 concentrates on the capabilities of Adobe Illustrator as an illustration, design and vector drawing tool. Students will learn how to use the tools to create digital artwork that can be used in web design, print media, and digital screen design.
Big Ideas	How can traditional art processes or materials be used to create illustrations? How can an illustration concept be developed using the design thinking process? How can students combine traditional art processes and digital tools to create a final draft of their illustration?
Essential Understandings	Fine art media and techniques such as drawing, painting, printmaking, collage, hand lettering or others can be used in conjunction with the digital capabilities of Adobe Illustrator to develop impactful visuals that are tied to a specific concept. Students will be encouraged to brainstorm, sketch, research, experiment and problem solve prior to developing final illustration and will execute a final draft which demonstrates good craftsmanship, thoughtful composition and a well-developed concept.

Competencies	<ul style="list-style-type: none"> ● Learn key Illustrator concepts ● Create Illustrator documents for various projects ● Utilize keyboard commands to maximize productivity ● Understand the Illustrator interface (menus, palettes) ● Practice basic drawing technique with the pen, brush and objects tools ● Practice basic path editing ● Practice basic text editing ● Work with Groups and Layers to keep drawings organized ● Practice object transformation and positioning ● Understand how to work with images ● Learn how to save and print their projects ● Represent proper use of color, tint, opacity and stroke thickness ● Use guides for proper alignment in designs ● Save in appropriate format upon request and understand purpose of file formats (AI, EPS, PDF, etc)
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Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
	Display an understanding of the	Various teaching methods will be used				Anchor point

<p>(20-25 days)</p>	<p>Illustrator workspace</p>	<p>during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.</p>				<p>Collage Fill Guides Grid Groups Layers Path Stroke</p>
	<p>Demonstrate effective use of essential tools and panels</p>					
	<p>Apply design element and principles to a variety of digital illustration styles</p>					
	<p>Show an understanding of and properly use the file formats AI, EPS, PDF</p>					
<p>Resources</p>	<p>Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts</p>					

Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary



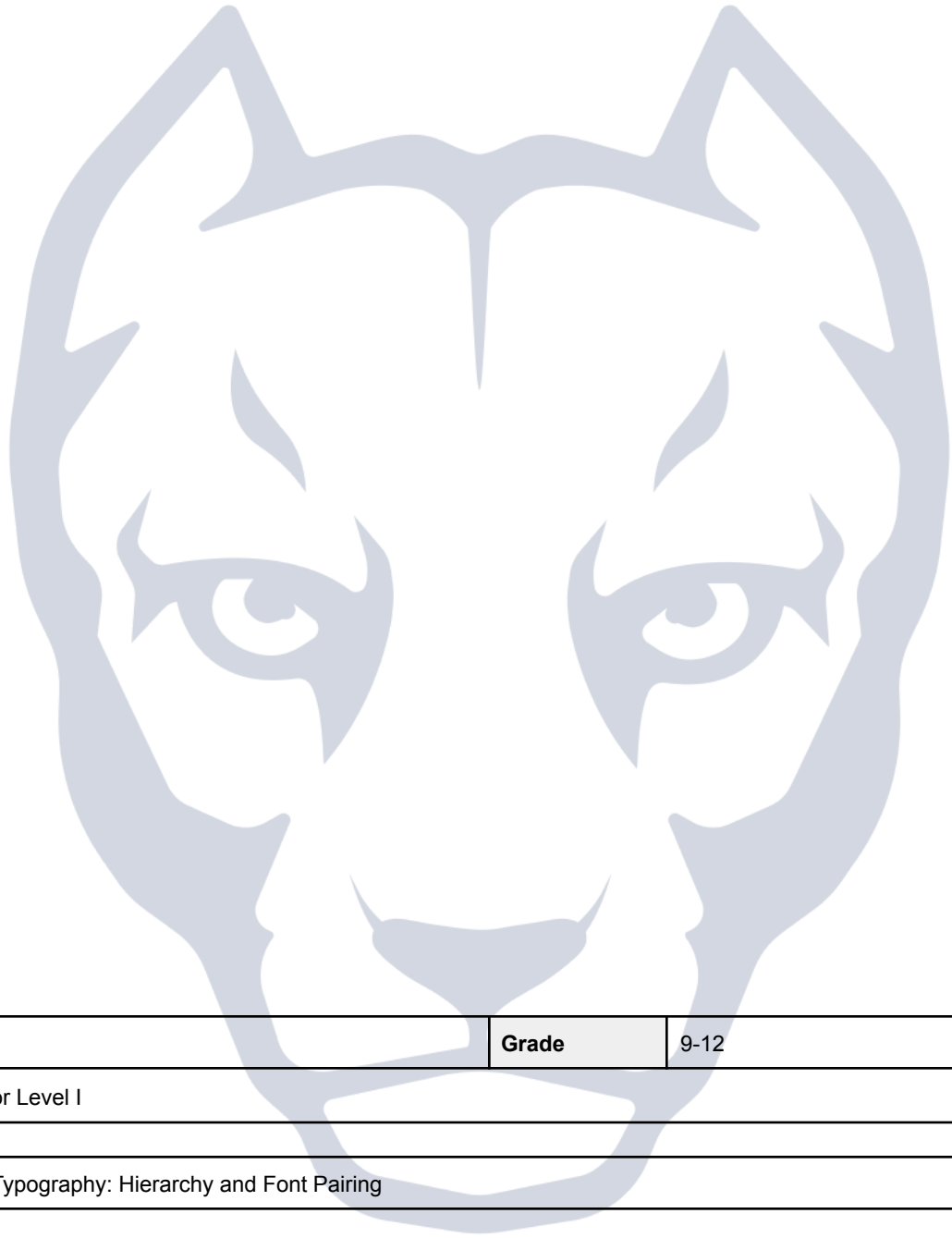
IAA Curriculum

Content Area	Digital Arts	Grade	9-12
Course Name	Digital Arts Major Level I		

Unit	Unit 5: Advanced Typography: The Language of Type
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Concepts	In Unit 5 students will advance their knowledge of typography by learning how to apply graphic design elements and principles to typographic design and expand upon their ability to create letterforms, lines of type and body copy, using Adobe Illustrator.					
Big Ideas	What is typography and how does it affect design, communication, and function? What are specific typographic influences and how did they have an influence on the development of the written alphabet? Why are having an alphabet and typography important?					
Essential Understandings	Part of being a graphic designer is understanding the language of typography in order to use it expressively, improve understanding, and communicate more effectively. There are many terms that can be confusing or are outright incorrectly used, such as typeface and font. Typography surrounds everyone. Students need to look around and notice the typography that surrounds them, that they depend on daily. They need to start seeing type in a new and different way— as a useful tool for communication. This unit is designed to encourage students to develop the desire to know and do more with typography and incorporate it more thoroughly into their design projects. Like many learned skills, learning the language of typography takes time and practice.					
Competencies	<ul style="list-style-type: none"> • An expanded knowledge of type anatomy, tools and vocabulary. • An introduction to the elements, principles and theories of design as they apply to typography. • The ability to create letterforms, lines of type and body copy, using Adobe Illustrator • Differentiate between serif, sans serif, slab serif, and script typefaces • Analyze the role of typography in the real world • Explain the effects of functional typography • Critically evaluate completed design 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(20-25 days)	Analyze the role of typography in everyday life	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students				Alignment Ascender Baseline Cap Height Descender Font Justified Serif San Serif Slab Serif

		working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				
	Explain the effects of functional typography					
	Identify experiences or products that need typographic redesign					
	Display a working knowledge of the concepts in this unit by completing several computer based typographic studies					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary					



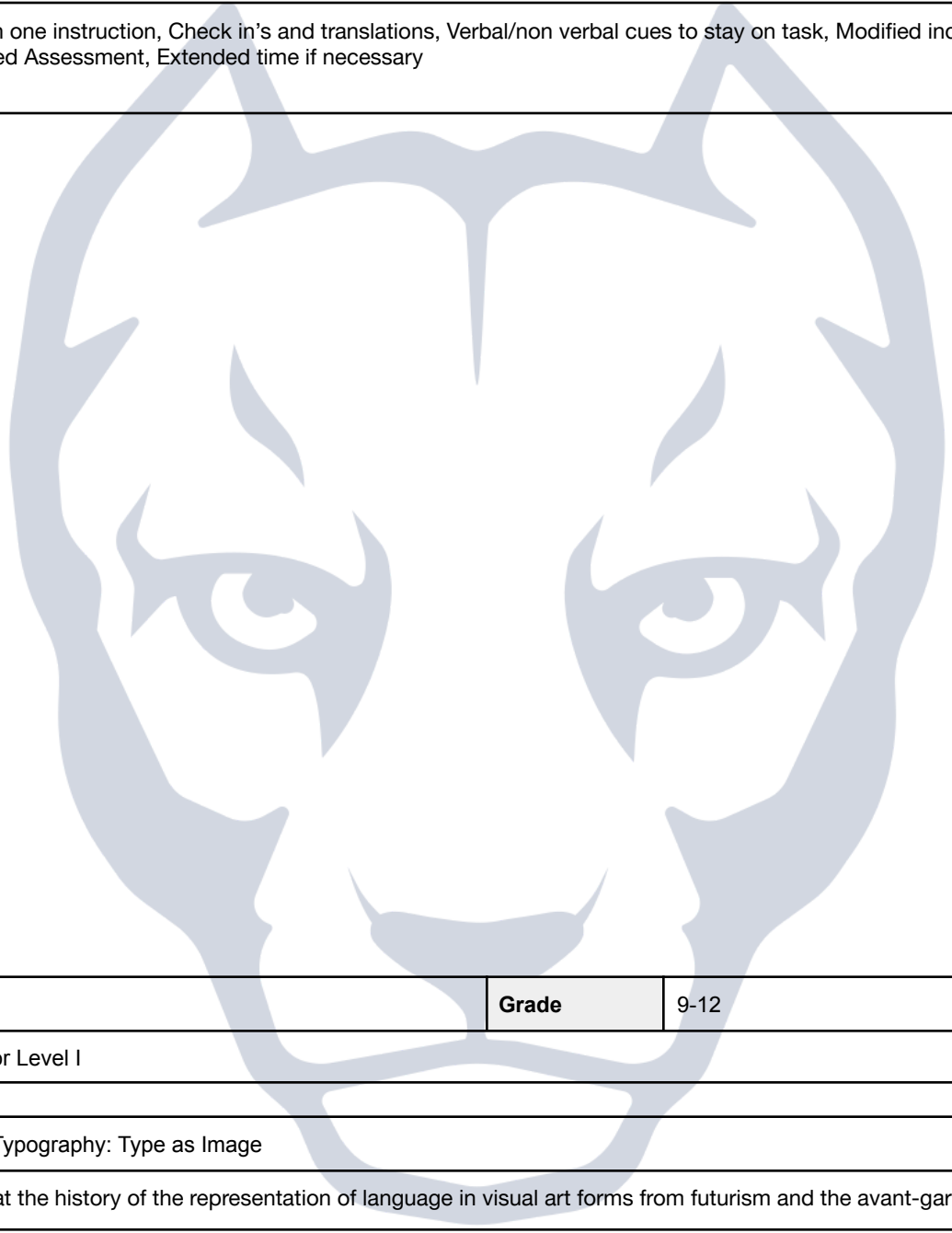
IAA Curriculum

Content Area	Digital Arts	Grade	9-12
Course Name	Digital Arts Major Level I		
Unit	Unit 6: Advanced Typography: Hierarchy and Font Pairing		

Concepts	Now that students have some experience with typography, it is time to take on a bigger typographic challenge. But first, they need some background in font pairing and hierarchy. Choosing and matching typefaces that pair well together takes time and practice. Contrast between serif and sans serif, size, and weight, among other type technicalities, all play a part in font pairing.					
Big Ideas	What is typographic hierarchy and how does it affect the meaning of design? What role does persistence play in revising, refining, and developing work? What factors prevent or encourage people to take creative risks?					
Essential Understandings	<p>One thing a designer can count on being present in almost every design project is type. Unfortunately, it is often put aside or ignored until the last minute. It has become so ubiquitous that new designers often overlook it. Well thought-out type can accentuate a design's meaning and aid in communication, while poorly executed type can stand out like a sore thumb. One way to accentuate a typographic design is through the use of such techniques as Hierarchy, Grouping and Nesting, and Font Pairing.</p> <p>Typographic hierarchy refers to the determination of typographic elements in such a way as to emphasize the importance of the information presented and enable the reader to better understand the content of the material. Decisions regarding size, color, weight, font, and style all play a role in the hierarchy. Also of great importance will be the decisions made regarding the placement on the page such as location, alignment, negative space, and grouping and nesting. The objective in grouping and nesting is to present the word as a single, effective visual. Designers will look for ways to creatively place the words so they “group” or “nest” together and emphasize those words which are most important or revealing in terms of the overall meaning.</p> <p>Font pairing takes a lot of practice and patience. Comparing or using different typefaces together and deciding if they communicate the desired message is as much an art as a learned skill. There is a craft to it, with no two designers pairing fonts in exactly the same way. The beauty lies in the infinite ways type can be combined to enhance communication. Keep in mind, there are typefaces that just don't work together stylistically and/or would send the wrong message.</p>					
Competencies	<ul style="list-style-type: none"> ● Pair serif and sans serif typefaces ● Create several examples of Grouping and Nesting ● Gain insights into meanings of artworks by engaging in the process of critique ● Critically evaluate completed design 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(20-25 days)	Analyze the role of typography in everyday life	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and				Font Pairing Grouping Nesting Hierarchy

		individually. Live demonstrations will be made by the instructor then repeated and practiced by the students with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				
	Explain the effects of visual hierarchy on typography					
	Create successful examples of grouping and nesting					
	Display a working knowledge of font pairing by completing several computer based typographic studies					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					
Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.					
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.					

Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary
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IAA Curriculum

Content Area	Digital Arts	Grade	9-12
Course Name	Digital Arts Major Level I		

Unit	Unit 7: Advanced Typography: Type as Image
Concepts	This unit will look at the history of the representation of language in visual art forms from futurism and the avant-garde to artists' books, videopoetry, kinetic

	and new media art, as well as instruction on the two main techniques graphic designers use to achieve the idea of type as image; word interpretation and concrete poetry.					
Big Ideas	Is it possible for type to become image? What factors prevent or encourage people to take these typographic risks? • How does collaboration expand the creative process? How do art and language work together through typographic design?					
Essential Understandings	<p>Visual artists have long incorporated words into their work, from Marcel Duchamp's clever ready-mades and Tom Phillips' altered books to Jenny Holzer's projected phrases. Many poets, too, were attuned to visual techniques in their work, from George Herbert's shape poems and William Blake's illuminated manuscripts to surrealist collages of cut-up language and letterist Hypergraphic. These works challenge the divide between art and language, blurring the line between them. This unit will look at the history of the representation of language in visual art forms from futurism and the avant-garde to artists' books, videopoetry, kinetic and new media art, as well as instruction on the two main techniques graphic designers use to achieve the idea of type as image; word interpretation and concrete poetry.</p> <p>Both word interpretation and concrete poetry derive their strength from the combination of simultaneous visual and verbal impact This may be accomplished by substituting an image for a letterform, by filling letterforms with imagery, texture or pattern, or by arranging letterforms to create or suggest an image. Generally, word interpretation involves altering the letterforms within a single word while concrete poetry more often relies on placement of the word and a more conceptual or abstract approach.</p>					
Competencies	<ul style="list-style-type: none"> • Use typography to enhance the meaning of poetry • Understand how language has been displayed through visual art forms • Understand how type can be used as a primary image/conceptual visualization • Integrate type and image to create dynamic, meaningful compositions • Work with a grid to organize information and establish an effective hierarchy • Appreciate the nuances and apply the techniques involved in professional typesetting • Clearly articulate ideas and thought processes in relation to your work. 					
Dates (estimates only)	Smart Objectives	Instructional Strategies and Activities	PA CC Standards	Keystone or PSSA Anchors	Keystone / PSSA Eligible Content	Vocabulary
(20-25 days)	Understand how type can be used as a primary image/conceptual visualization	Various teaching methods will be used during the course. Handouts and discussion will be used, however, most of the instruction of this course will be a hands on instruction, in groups and individually. Live demonstrations will be made by the instructor then repeated and practiced by the students				Avant Garde Artist Book Concrete Poetry Futurism Hieroglyphic New Media Art Pictograph Videopoetry

		with one-on-one interaction to check for understanding. Real-time lessons will take place in a large group with the teacher on the computer using the projector or Apple TV, students working on their own computers with the teacher. Individual proofing and consulting will take place after demonstrations take place and art projects begin. Group critiques and individual evaluation will take place upon completion of art projects. During the course of the year students will be given the opportunity to review design books and magazines, as well as review websites for potential ideas for new projects.				Word Interpretation
	Integrate type and image to create dynamic, meaningful compositions					
	Clearly articulate the differences between word interpretation and concrete poetry					
	Understand and discuss the significance of the many ways language has been displayed in fine art forms					
	Display a working knowledge of the concepts in this unit by completing several computer based typographic studies					
Resources	Adobe Creative Cloud, PBS, YouTube, AIGA, 99designs.com, The Noun Project, Behance, Adobe Color, Niice, Unsplash, Drawkit, Dafont, Print Magazine, Communication Arts					

Formative Assessments	Class participation, design trivia, one on one interactions and critiques, class critiques, design projects, quizzes, and tests.
Summative Assessments	Completion of projects showing mastery of the covered unit topics, quizzes, and tests.
Strategies for ELL and IEP Support	One on one instruction, Check in's and translations, Verbal/non verbal cues to stay on task, Modified independent practice, Modified exit ticket, Modified Assessment, Extended time if necessary

